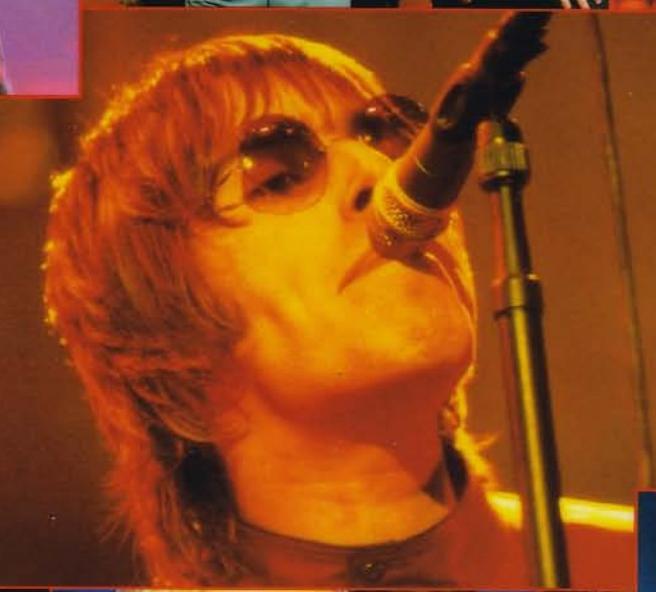


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ROCK SONGS



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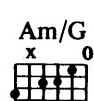
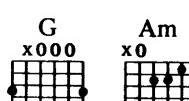
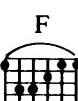
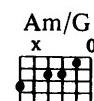
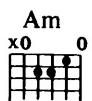
All Along The Watchtower

Jimi Hendrix

Words & Music by Bob Dylan.

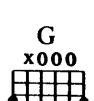
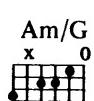
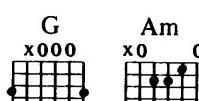
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Moderately, with a beat



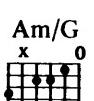
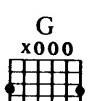
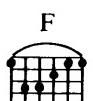
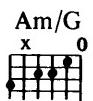
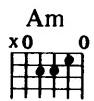
"There must be some way out _ of here," said the jok - er to the

F



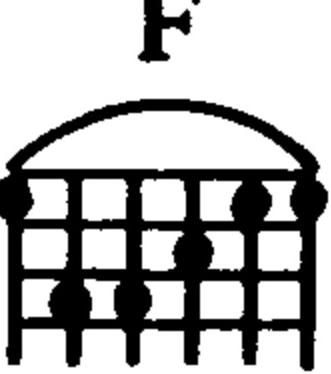
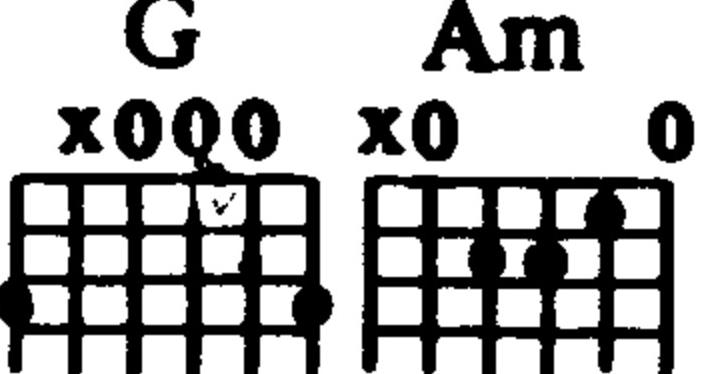
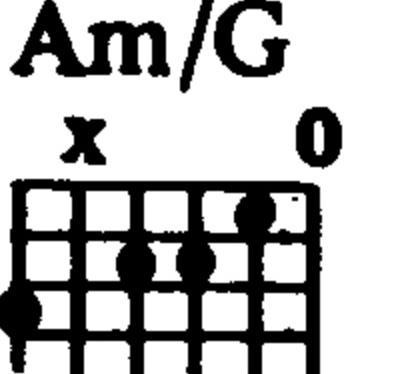
thief,

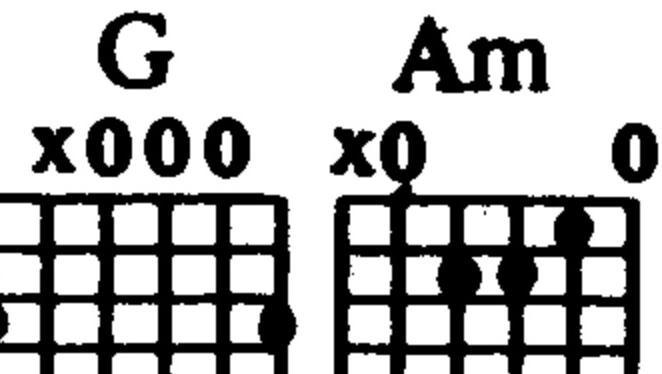
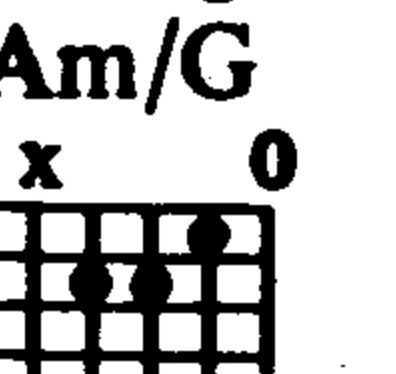
"There's too much _ con - fu - sion,



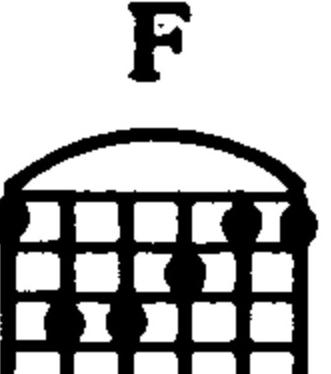
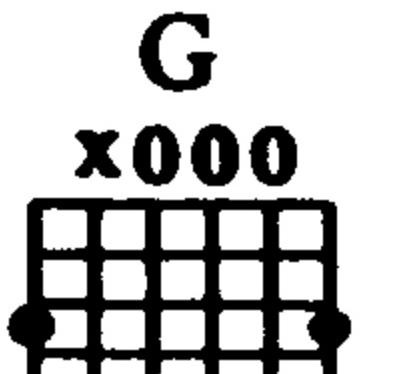
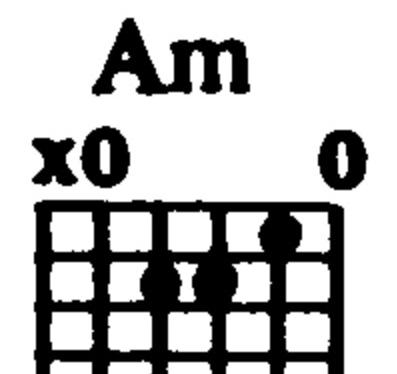
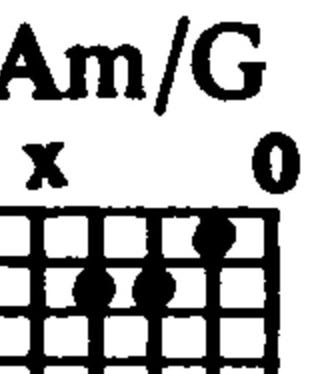
I can't get no re - lief."

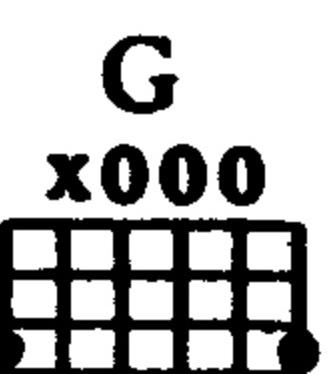
"Busi - 'ness men,_ they

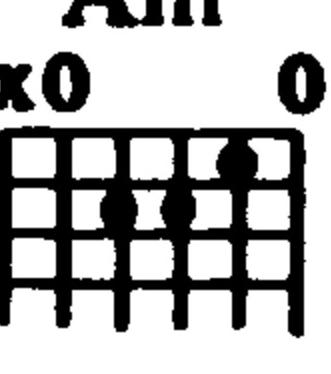
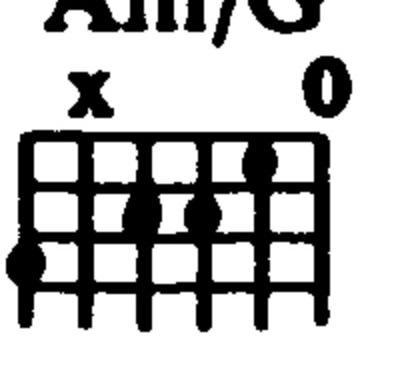



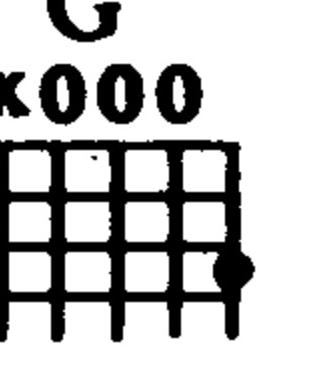
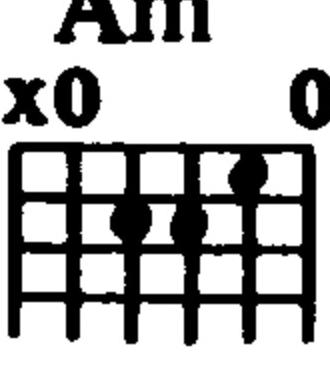
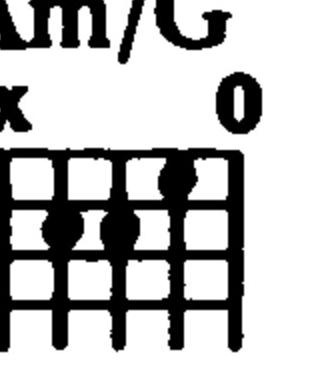
drink my wine. — Plow - men dig my earth,
 None of them a -

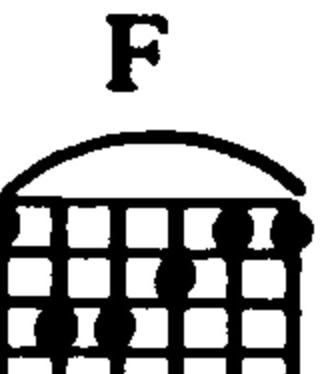
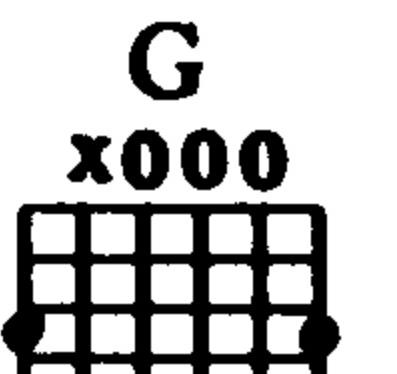
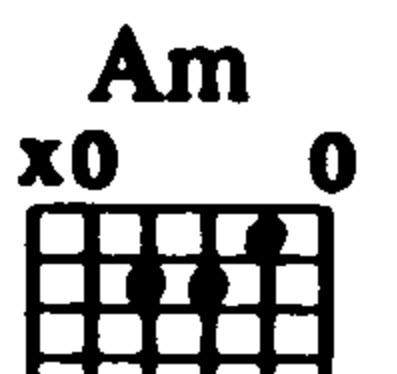
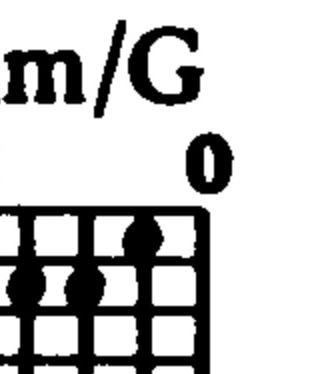


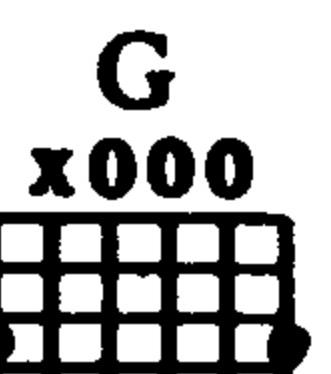
long the line — know what an - y of it is worth."

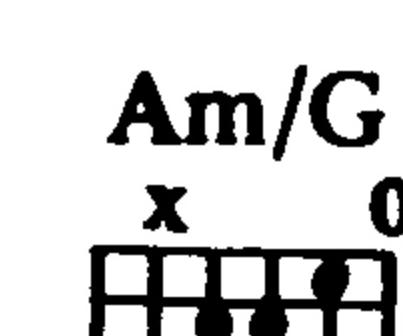
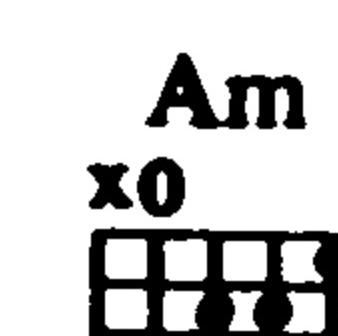
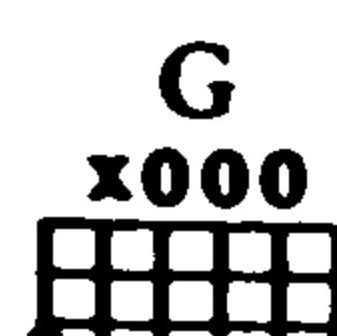
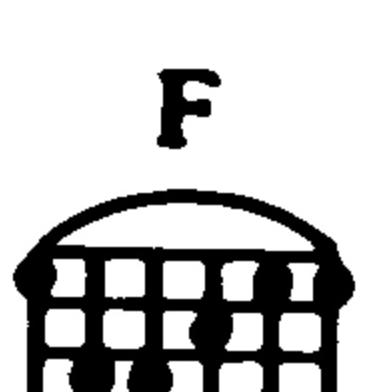
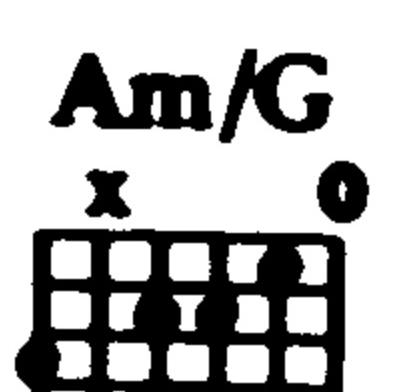
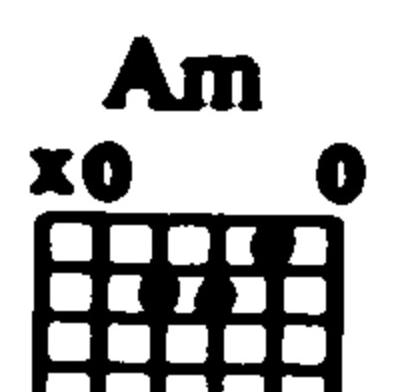




"No rea - son to get ex - cit - ed," the thief, he kind - ly spoke,

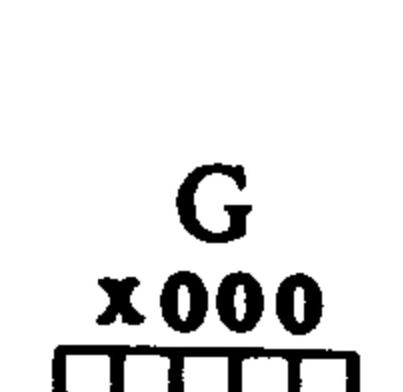
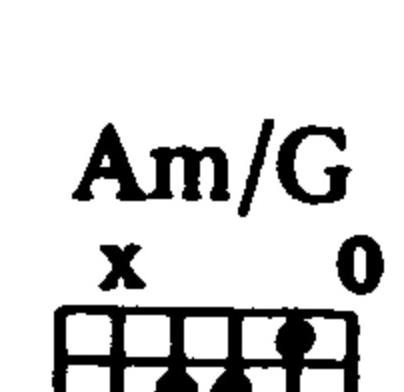
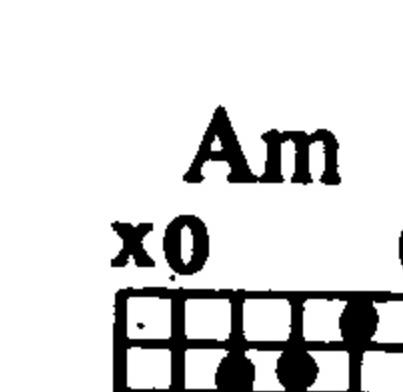
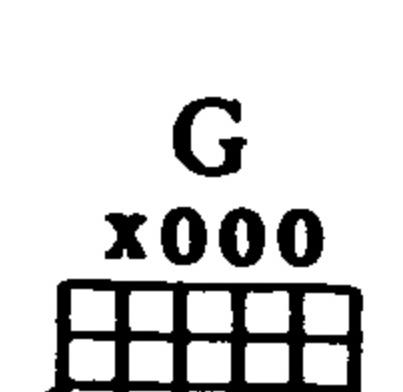


— "There are man - y here a - mong us



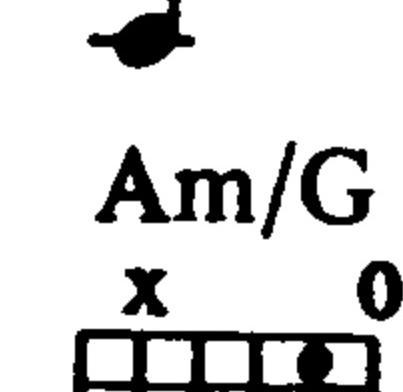
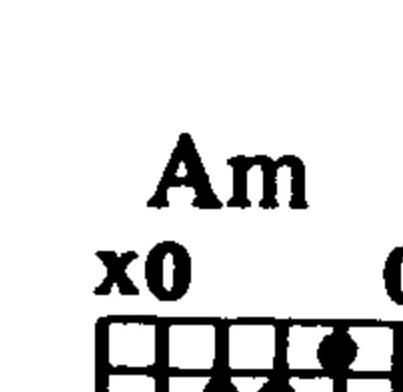
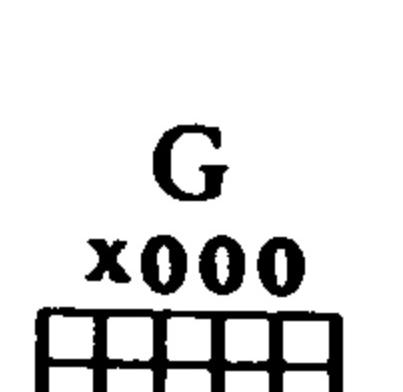
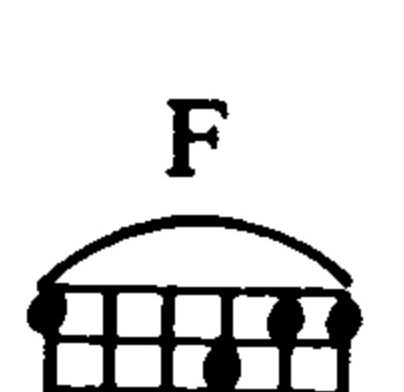
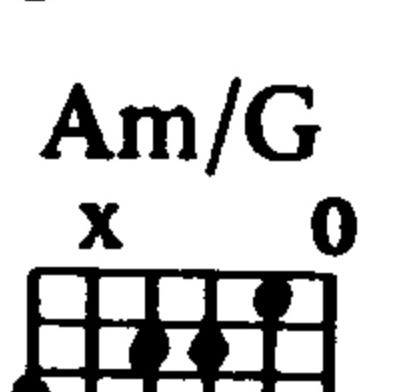
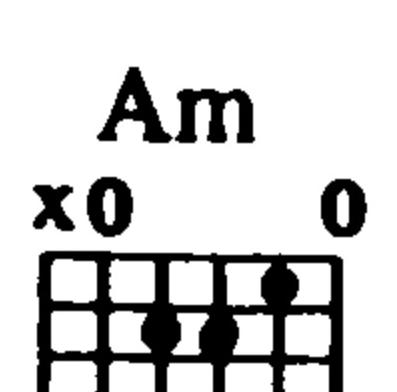
who feel that life is but a joke.

But, you and I, we've



been thru that,

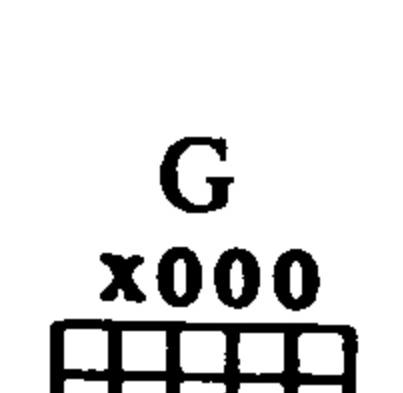
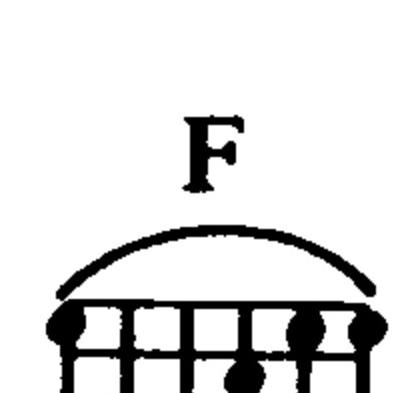
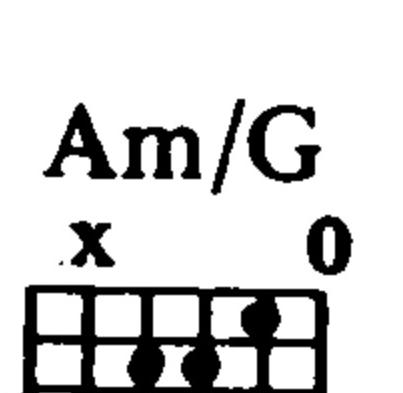
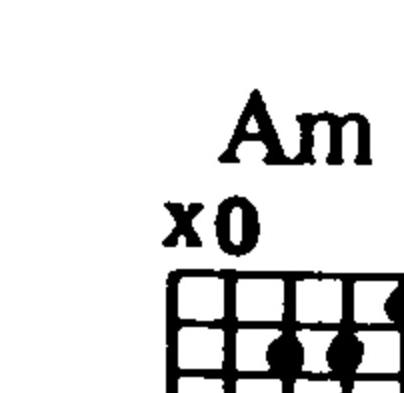
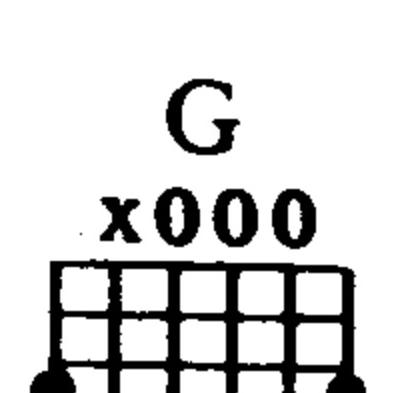
And this is not our fate,—



So, let us not talk

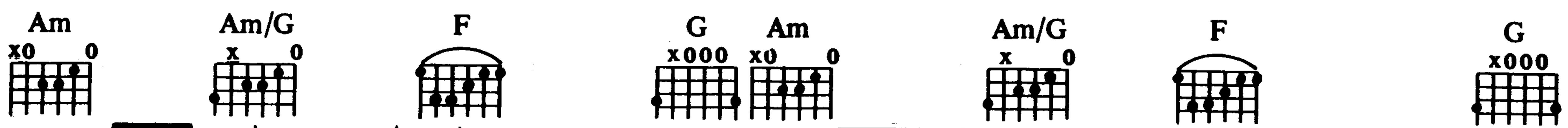
false - ly now,

The hour is get - ting late.”



All a - long the

watch tow - er,—



Bare - foot ser - vants, too.— Out - side_ in the dis - tance,



A wild - cat did growl,— Two rid - ers were ap -



F, G x000, Am 0, Am/G, F, G x000, Am 0.

proach - ing, The wind be - gan to howl.



Born To Be My Baby

Bon Jovi

Words & Music by Jon Bon Jovi, Richie Sambora & Desmond Child.

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Rock beat, with drive

Rock beat, with drive

F#m

D

Esus4

E

A

na na na na na

Na na na na na na na na na na

E sus4

1. Rain - y night _____ and . we
2. Close the door, _____ leave the

3 3

1st time L.H. tacet

worked all day, We both got jobs _____ 'cause there's bills to pay.
cold out - side; I don't need no-thing when I'm by your side.

1°

1°

Am F
 You were born to be my ba - by, And ba - by I was

G C G/B Am
 made to be your man. We got some - thing to be - lieve_

F G Am
 _ in, E - ven if we don't know where we stand. On - ly

F C G/B Am
 God would know the rea - sons, But I bet He must have had a plan,

G

Am

F

*4th time Segue **

— 'Cause you were born to be my ba - by, And ba - by I was

{

Bass Clef:

Bass Clef:

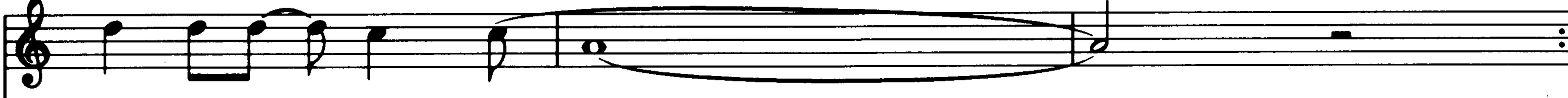
G



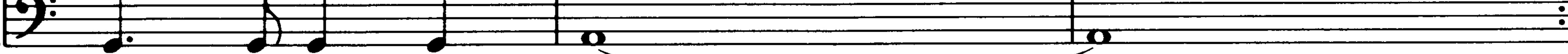
Am



to Coda ⊕



made to be your man.



4th time cont. *

G

C

D. §

made to be _____, your man.

And my heart

CODA

Am

Guitar chord diagram for Am:

		X	
X	X	X	X

F

Guitar chord diagram for F:

		X	
X	X	X	X

You were born to be my ba - by, And ba - by I was

Musical notation for the vocal line, including treble and bass staves.

 Gsus4
 G
 Am

made _____ to be _____ your _____ man.
 Na na na na na na



F **G** **C** **G/B** *to fade*

na na na na na Na na na na na na na na na na na na na na

Verse 3

Verse 3
Light a candle, blow the world away,
Table for two on a TV tray,
It ain't fancy, baby that's O.K.
Our time, our way.

Verse 4

Verse 4

**So hold me close, better hang on tight,
Buckle up baby, it's a bumpy ride,
We're two kids hitching down the road of life,
Our world, our fight.**

If we stand side by side (all right)
There's a chance we'll get by (and it's all right),
And I'll know that you'll live in my heart
Till the day that I die.

Crocodile Rock

Elton John

Words & Music by Elton John & Bernie Taupin.

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The musical score consists of five staves of music. The top staff shows a vocal line with a piano accompaniment. Chords indicated above the staff are G, C, F#, G, and G+. The second staff shows a vocal line with a piano accompaniment. Chords indicated are Em and C. The third staff shows a vocal line with a piano accompaniment. Chord indicated is D. The fourth staff shows a vocal line with a piano accompaniment. The lyrics "1. 3. I re-mem ber when Rock was young" and "2. went by and" are written below the staff. The fifth staff shows a vocal line with a piano accompaniment. The lyrics "Rock just died" and "Me and Su sie had so much fun" are written below the staff. The sixth staff shows a vocal line with a piano accompaniment. The lyrics "Su sie went and left me for some for-eign guy." and "Hold-ing hands Long" are written below the staff. The piano accompaniment includes bass and harmonic parts.

C

and nights skim-min' cry - in' by stones rec - ord ma chine dream-

D

gold in' of my Chevy and a place of my old blue Jeans, But the big- But they'll nev-

G

Bm

est kick I ev - er got was doin' a thing called the Croc-o - dile
er kill the thrills we've got burn - ing up to the Croc-o - dile

C

Rock Rock while the o - ther kids were Rock - in' round the learn - ing fast till the weeks went past

D

 Clock. We were hop — pin' and bop — in' to the Croc-o-dile Rock, Well
 We real-ly thought the Croc-o-dile Rock would last, Well

Em
 D Em D Em D Em D Em
 Croc-o-dile Rock - in' is some - thing shock - in' when your

ff
 A7 D7
 feet just can't keep still, I nev - er knew me a

G
 bet - ter time— and I guess — I nev — er — will. Oh



Measures 3-4:

- Top staff: Treble clef, key signature of one sharp (F#). Measures are numbered 1, 2, and 3.
- Bottom staff: Bass clef, key signature of one sharp (F#).

Text lyrics:

- Measure 1: "But the years"
- Measure 2: "I re-mem-

Instrumental parts:

- Guitar: Strumming patterns for chords C, D, and Em.
- Piano: Melodic line with eighth-note patterns and rests.

Measures 5-6:

- Top staff: Treble clef, key signature of one sharp (F#). Chord G is indicated above the staff.
- Bottom staff: Bass clef, key signature of one sharp (F#).

Instrumental parts:

- Guitar: Strumming patterns for chords G and Em.
- Piano: Melodic line with eighth-note patterns and rests.

Measures 7-8:

- Top staff: Treble clef, key signature of one sharp (F#). Chord C is indicated above the staff.
- Bottom staff: Bass clef, key signature of one sharp (F#). Chord D is indicated above the staff.

Text lyrics:

- Measure 7: "Repeat till fade"

Instrumental parts:

- Guitar: Strumming patterns for chords C and D.
- Piano: Melodic line with eighth-note patterns and rests.

Golden Heart

Mark Knopfler

Words & Music by Mark Knopfler.

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$\text{♩} = 130$



Sheet music for the first section of "Golden Heart". It consists of two staves. The top staff is treble clef with a key signature of one sharp (F#). The bottom staff is bass clef with a key signature of one sharp (F#). The music is in common time. The first measure shows a G chord followed by a bass note. The second measure shows a bass note followed by a G chord. The third measure shows a bass note followed by a G chord.



Sheet music for the second section of "Golden Heart". It consists of two staves. The top staff is treble clef with a key signature of one sharp (F#). The bottom staff is bass clef with a key signature of one sharp (F#). The music is in common time. The first measure shows a bass note followed by a G/B chord. The second measure shows a bass note followed by a C/G chord. The third measure shows a bass note followed by a G chord.



Sheet music for the third section of "Golden Heart". It consists of two staves. The top staff is treble clef with a key signature of one sharp (F#). The bottom staff is bass clef with a key signature of one sharp (F#). The music is in common time. The first measure shows a bass note followed by a C/G chord. The second measure shows a bass note followed by a G chord. The third measure shows a bass note followed by a D chord.

1.



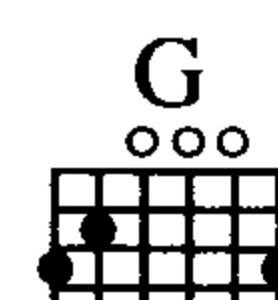
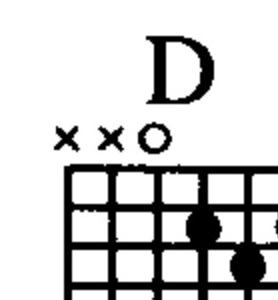
Sheet music for the final section of "Golden Heart". It consists of two staves. The top staff is treble clef with a key signature of one sharp (F#). The bottom staff is bass clef with a key signature of one sharp (F#). The music is in common time. The first measure shows a bass note followed by a C/G chord. The second measure shows a bass note followed by a G chord. The third measure shows a bass note followed by a D chord.

2.

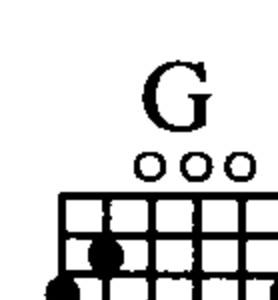
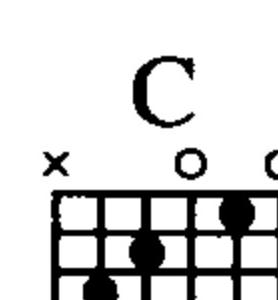
Guitar chords: D, G, C, D, G



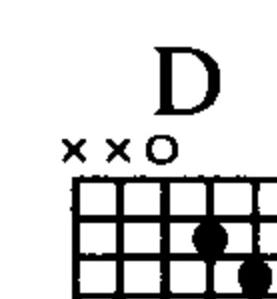
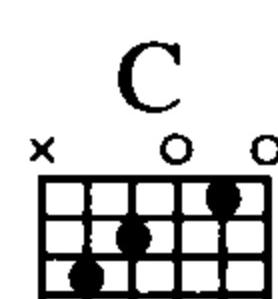
(Verse 3 instr.)



1. She was swing-ing by the ban-gles in a main street store
(Verses 2 & 4 see block lyric)



a while be - fore we met, the most dan - ger - ous an - gles that you



ev - er saw,

she spied her am - u - let

and she






took a loop of leather for a - round her neck,- and that was then the start-




the most dan - ger - ous la - dy on her quar - ter deck,— she







found her gol - den heart, found your gol - den heart.

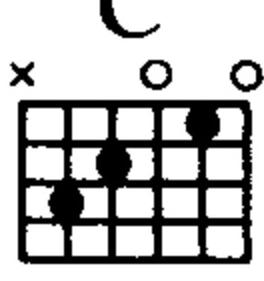
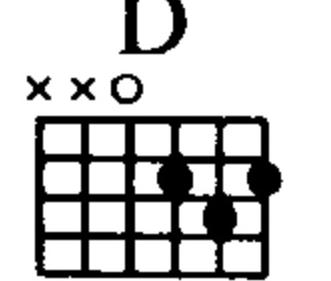
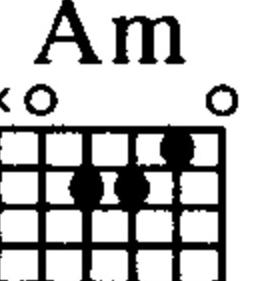
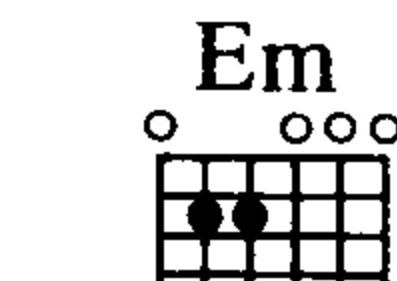
1, 3.

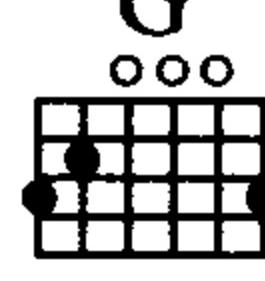


2. Then we swirled—
 4. And ev - 'ry

2, 4.





No - thing in the world pre - pared me for your heart, your
 heart, no - thing in the world that I love more,- your
 heart, your heart, your gold - en heart,
 your gold - en heart,

21

G/B C G

your gold - en heart,

To Coda ♪

G/B C

your gold - en heart, gold - en heart...

D.‰. al Coda

D

♪ Coda

D G G/B

Gold - en heart, your gold - en

C
 G
rall.
 C
 D

heart,
 gold - en heart,
 heart,
molto rall.
 heart.

Verse 2:

Then we swirled around each other and the thread was spun
 To some arcadian band
 I would stop it from swinging like a pendulum
 Just like time in my hand.
 And you shot me with a cannonball of history
 And long forgotten art
 I'd be turning it over as our worlds ran free
 I'd hold your golden heart
 I'd hold your golden heart.

Verse 4:

And every time I'm thinking of you from a distant shore
 And all the time I sleep
 I will have a reminder that my baby wore
 A part of you to keep.
 And I'll send you all my promises across the sea
 And while we are apart
 I will carry the wonder that you gave to me
 I'll wear your golden heart
 I'll wear your golden heart.

Linger

The Cranberries

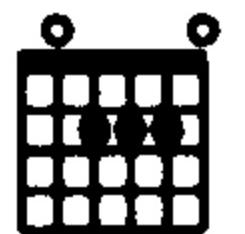
Music by Dolores O'Riordan & Noel Hogan. Words by Dolores O'Riordan.
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Moderately (not too fast)

A6



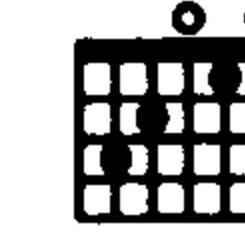
A



A6



C



The musical score consists of five staves. The top staff shows a vocal line with piano accompaniment. Chords A6, A, and A6 are indicated above the piano part. The second staff shows a vocal line with piano accompaniment. Chord G is indicated above the piano part. The third staff shows a vocal line with piano accompaniment. The fourth staff shows a vocal line with piano accompaniment. Chord D is indicated above the piano part. The fifth staff shows a vocal line with piano accompaniment. Chord A6 is indicated above the piano part. The lyrics are: "If you,.. if you could re - turn, don't let it burn,.. if you could re - turn, don't let it burn,.. don't let it fade. I'm sure I'm not be - ing". Measure numbers 8 and 18 are also present.

C



rude, — but it's just your at - ti - tude. — It's tear-ing me — a - part,

G



— it's ru - in - ing ev - 'ry - thing. — I swore,

D



I swore I would be true — and hon - ey, so did you —
if you could get by — try - ing not to lie, —

A



So, why — were you hold - - ing — her con -
things would - n't be so —

C

hand? — Is that the way we stand? — Were you ly - ing all the time? —
fused — and I would - n't feel so used, — but you al - ways real - ly knew —

G

Was it just a game to you? — But I'm in — so
I just wan - na be — with you. —

D

A

deep. You know I'm such a fool — for you.

C

You got me wrapped a - round your fin - ger, — ah, — ha, — ha.



Do you have to let it lin - ger? Do you have to, do you

To Coda ⊕

have to, do you have to let it lin - ger?__

A6

Oh, I thought the world__ of you. __ I thought

Instrumental solo



noth - ing could __ go wrong, __ but I was wrong. -

G

1

I was wrong. If you,

CODA

D

D.S. al Coda
(End Solo) And I'm in so

- ger?
- ger? *Instrumental solo*

A

C

You know I'm such a fool for you.

You got me wrapped a - round your fin - ger, ah, ha, ha.

G
 Do you have to let it linger? Do you have to, do you

1 2 D
 have to, do you have to let it lin-

Gmaj7/D D Gmaj7/D

D Gmaj7/D D

Get Back

The Beatles

Words & Music by John Lennon & Paul McCartney.

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Moderately (in 4) (with a heavy beat)



VERSE

A piano sheet music page showing two staves. The top staff is for the treble clef piano part, and the bottom staff is for the bass clef piano part. The key signature changes to B-flat major (two flats) at the end of the verse. The lyrics "he was a lon - er, But he knew it could - n't last." are written below the notes.

Jo Jo was a man who thought — he was a lon - er, But — he knew it could - n't last. —

A piano sheet music page showing two staves. The top staff is for the treble clef piano part, and the bottom staff is for the bass clef piano part. The key signature changes back to F major. The lyrics "Jo — Jo left his home in Tuc - son, Ar - i - zo - na, for" are written below the notes.

Jo — Jo left his home in Tuc - son, Ar - i - zo - na, for

A piano sheet music page showing two staves. The top staff is for the treble clef piano part, and the bottom staff is for the bass clef piano part. The key signature changes to B-flat major. The lyrics "some Cal - i - for - nia grass. Get back! Get back! Get back —" are written below the notes. The word "CHORUS" is written above the piano parts.

some Cal - i - for - nia grass. —

CHORUS

Get back! —

Get back! —

Get back —

to where you once be-longed. — (Get back! Jo Jo) Sweet Lor-et-ta Mod-ern thought she was a wo-man, but...

she was an-oth-er man. — (All the girls a-round her say she's got it com-ing, But...)

she gets it while she can. — (Get back! Get back! Get back!)

A musical score page featuring a piano part and a vocal part. The piano part is in B-flat major (Bb) with a treble clef, indicated by a grid icon above the staff. The vocal part begins with the lyrics "to where you once be-longed." followed by three repetitions of "Get back!". The vocal line consists of eighth-note patterns. The piano part includes three chords: Bb (two octaves), F (one octave), and F7 (one octave). The bass line is also present at the bottom of the page.

Bb
B7

— to where you once be - longed. —

This sheet music page contains six staves of musical notation for a vocal and a guitar part. The vocal part is in treble clef, and the guitar part includes both a bass staff and a treble staff for the guitar. Chords are indicated above the staff with letters: D, A, C, G, Em, B, Em, C, G, A, Em, C, G, A, Em, C, G, A, and C. The lyrics are as follows:

It won't be too hard to be — a - lone.
I don't think I real - ly want to know.

I've got choic-es all around-
My friends keep tell-ing me to lose-

— me — So I won't be spend-ing too much time — at home —
you And how glad they'll be when you de - cide — to go —

But I'm gon-na

miss you,

I'm gon-na miss you babe —

I can't forgive — you

Still I'm gon-na miss you babe.

1 G A 12 G A C

I broke my back to make — you

This sheet music page contains five staves of musical notation. The top staff features lyrics with chords G, D, and A above the notes. The second staff continues the lyrics with chords C, G, and Em. The third staff begins with B7, Em, and G chords. The fourth staff starts with C and G chords. The bottom staff concludes the page with the lyrics "'bout your plans you made— to leave.'"/>

hap - py, — At some-time, some-how, someone's got — to care, — But

if you think you're bet - ter off without — me — Just re - mem - ber — it's a dirt - y world out

there. — I'm gon - na miss the ground — you walk on, — I'm gon - na

miss the air you breathe, — I'm still not quite hap - py to - day

'bout your plans you made— to leave.—

No Son Of Mine

Genesis

Words & Music by Tony Banks, Phil Collins & Mike Rutherford.

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$\text{♩} = 102$

Em C D Bsus⁴

Em⁶ D Bm C

1. Well the

$\ddot{\text{x}}$ Em C D

key to my sur - vi - val was ne - ver in much doubt,
See block lyrics for Verses 2&3

Bsus4 Em D

the ques - tion was how I could keep sane,

Bm C Em

try - ing to find a way out. Things were ne - ver ea -

C D Bsus4

- sy for me, peace of mind was hard to find, and I

D A C

need - ed a place where I could hide, some - where I could call mine.

1.

G

2,3.

G

D/E

They say that time is a heal -

- er, and now my wounds are not the same.

I rang the bell with my heart in my mouth, I had to hear what he'd say.
 (2) but I rang that bell with my heart in my mouth,

cresc.

E

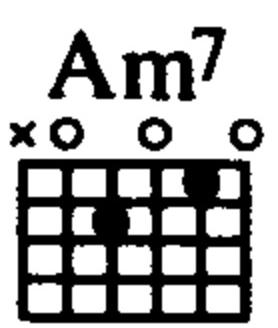
C/G

G

He sat me down to talk to me,

f

The musical score consists of six staves of music for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The sixth staff shows a bass clef and a common time signature. Chords are indicated by Roman numerals and specific chord diagrams above the staves. The lyrics are written below the corresponding staves. The vocal line includes various note values such as eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The overall style is a simple, expressive musical setting for voice and piano.

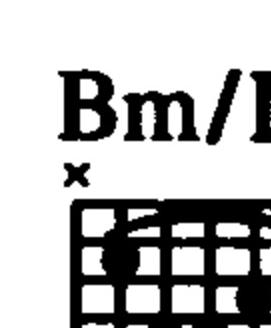
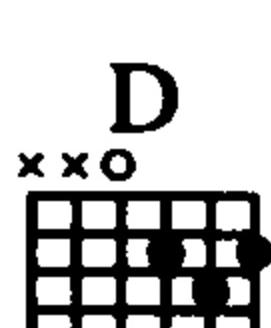
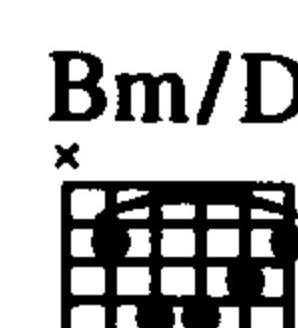


he looked me straight in the eyes, _____ he said: You're no son, ___ you're

8

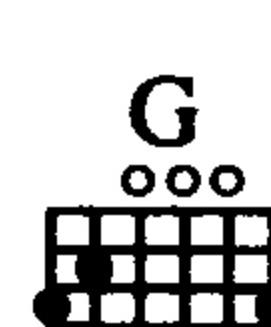
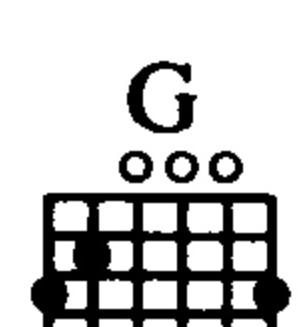
8

ff



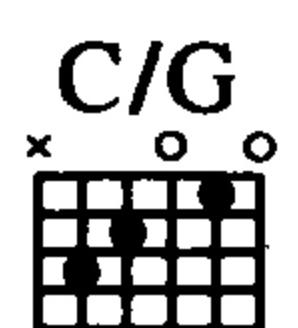
no son ___ of mine. _____

You're no son, ___ you're no son ___ of mine. _____

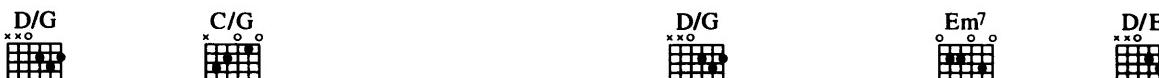


You walked out, ___ you left us ___ be - hind, _____

and you're no son, ___ you're



no son ___ of mine. _____



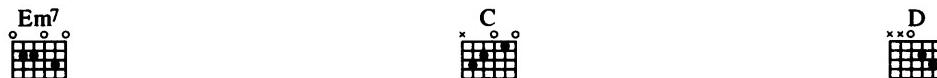
 D/G C/G D/G Em⁷ D/E

Oh his words how— they hurt me, I'll ne - ver for - get it,



 C/D D C D/C C Bm⁷

and as the time it— went by,— I lived to re - gret



 Em⁷ C D

it. You're no son,— you're no son— of mine.— But where should I go,—



 C/D D Em⁷ C

— and what should I do?— You're no son,— you're no son— of mine.—



To Coda ♪



But I came here for help, _____ oh I came here _____ for _____ you.

mf



D.S. al ♪ Coda



3. Well the

Coda ♪



— oh I was look - ing _____ for you. You're no son, — you're no son _____ of mine. —

D

Bsus⁴

Em

Ad libs. to Fade

Verse 2:

I didn't think much about it
 'Til it started happening all the time.
 Soon I was living with the fear every day
 Of what might happen that night.
 I couldn't stand to hear the crying
 Of my mother, and I remember when
 I swore that, that would be the last they'd see of me,
 And I never went home again.

Verse 3: (D.S.)

Well the years passed so slowly,
 I thought about him everyday,
 What would I do if we passed on the street,
 Would I keep running away?
 In and out of hiding places,
 Soon I'd have to face the facts,
 That we'd have to sit down and talk it over,
 And that would mean going back.

Pride (In The Name Of Love)

U2

Words & Music by U2.

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J = 110

Asus2 A no3rd Asus4 Asus2 A no3rd Asus4

Bsus4 Esus2 A F#m

Bsus4 Esus2 A

One man come in the name of love
One man caught on a barbed wire fence
one man come and he re - go
sist

F#m Bsus4 Esus2

one man come he to jus - ti - fy
one man washed up on an emp - ty beach

Esus2
 A
 F#m
 Mmm
 Bsus4
 Esus2
 A
 mmm
 mmm
 F#m
 Bsus4
 Esus2
 Ear - ly morn-ing Ap - ril four a
 —
 shot rings out in the Memphis sky Free at last they
 —
 Esus2
 A
 Bsus4
 Free at last they
 —
 D.S. and Repeat Chorus To Fade
 — took your life they could not take your pride in the name

Pictures Of Lily

The Who

Words & Music by Pete Townshend.

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Chords shown above the staff:

- C
- Cmaj7
- Am7
- C
- G
- C
- Cmaj7
- Am7
- C
- G
- G
- F
- E
- Am
- G

Lyrics:

I used to wake up in the mornings
And then one day things weren't quite so fine
I used to feel so bad—
I fell in love with Li-

ly
I got so sick of hav-ing sleep-less nights—
I asked my dad where Li- ly I could find. He said

I went and told my dad.—
"Son, now don't be sil - ly." He said, "Son, now here's some lit - tle
She's been dead since Nine-teen

some - thing." Twen-ty Nine
And stuck them on my wall—
Oh how I cried that night!

And now my nights ain't quite so lone - ly
 If on - ly I'd been born in Lily's time,
 In fact I - I don't feel bad at all -
 It would have been al - right -

1. To Next Strain 2.

I don't feel bad at all -

CHORUS

Pic - tures of Li - ly made my life - so won - der - ful -

Pic - tures of Li - ly helped — me sleep at night —

2nd time
to Coda

Pic-tures of Li - ly

solved my child-hood prob - lems

Pic-tures of Li - ly

helped me feel al - right

NC

Pic-tures of Li - ly

Li - ly of Li - lies

Li - ly, Oh Li - ly.
 Pictures of Li - ly

Coda
 A Ama⁷ F#m A D A Bm E

For me and Li-ly are to - ge-ther in — my dreams —

A Ama⁷ F#m A D E

And I ask you, hey Mis-ter have you ev-er seen — Pictures of Li - ly?

Roll With It

Oasis

Words & Music by Noel Gallagher.

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♩=130

Lead Guitar Chords:

- D7 (x x o)
- C7 (x x o)
- G (o o o)
- A (x o o)
- Asus4 (x o o)

Bass Guitar Chords:

- G7 (G o o)

Lyrics:

You got - ta
roll with it, — you got - ta take your time, — you got - ta

C⁹ G/B

say what you say, don't let a - ny - bo - dy get in your way - 'cause it's all - too much-

A⁷ G

for me to take.

Don't ev - er

(D. instrumental)

G⁷

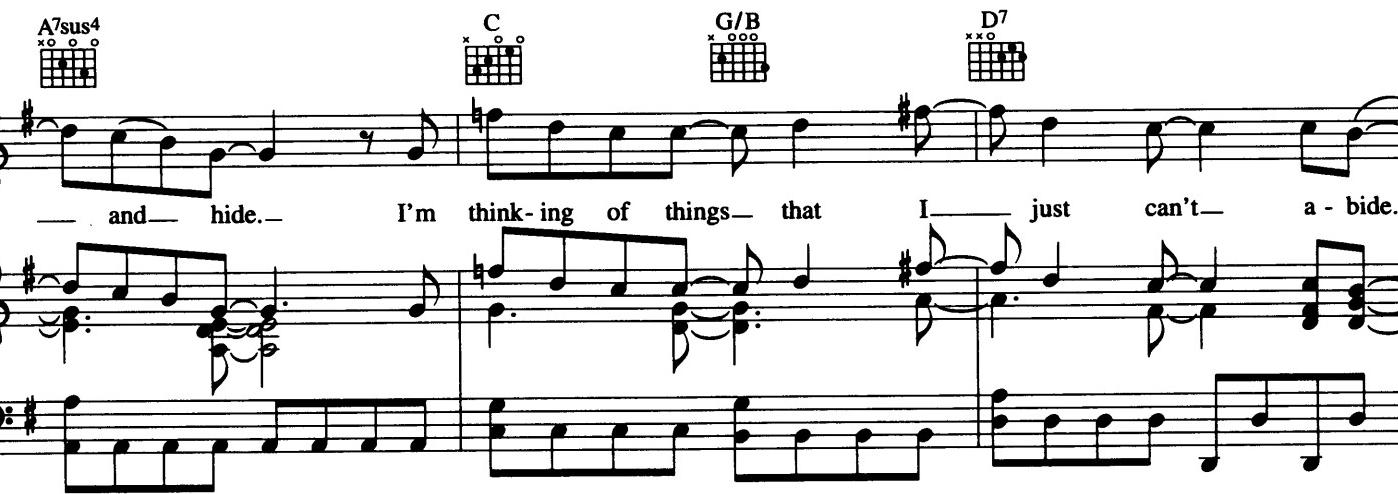
stand a - side, don't ev - er be de - nied, if you wan - na

be who you'd be if you're com - in' with me. I

C G/B A^{7sus4} C G/B

think I've got a feel - in' I've lost - in - side; - I think I'm gon - na take me a - way -

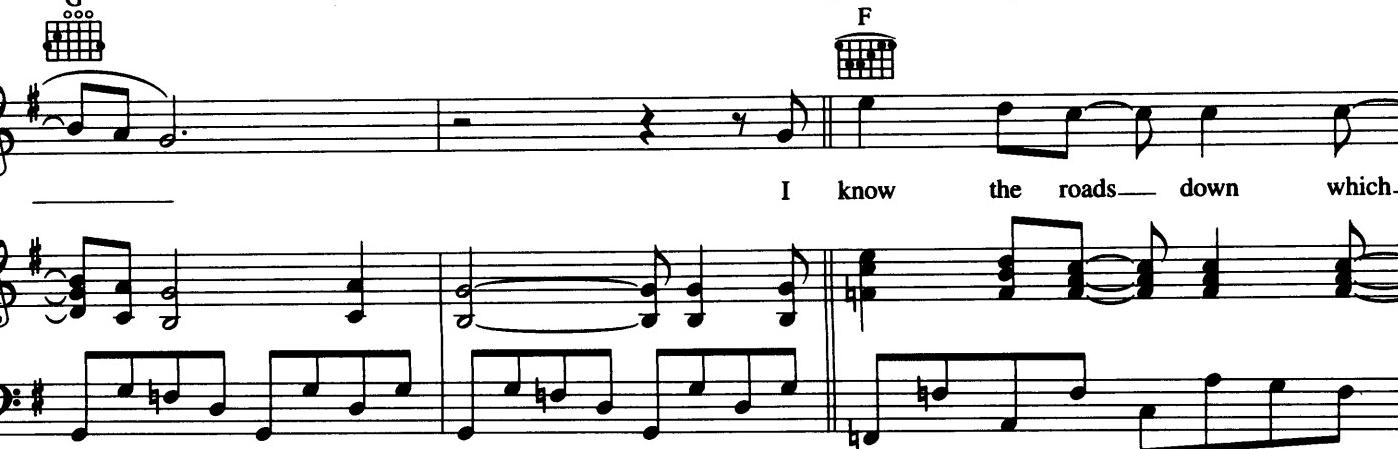
A^{7sus4} C G/B D⁷



and - hide. - I'm think - ing of things - that I just can't - a - bide.. -

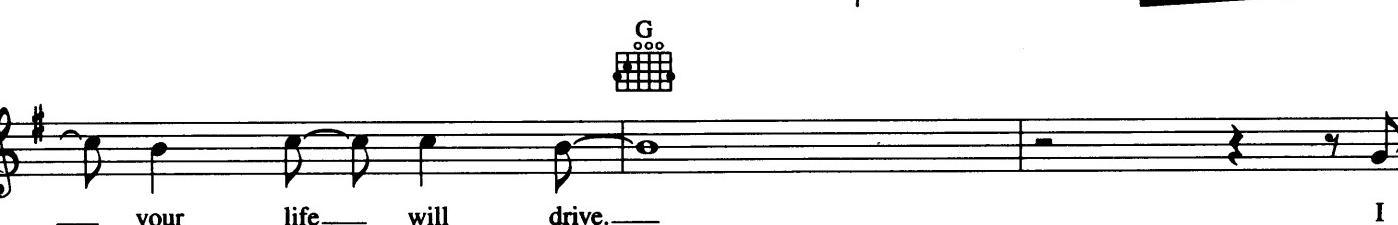
(Vocal both times)

G F



I know the roads - down which -

G



your life will drive. -

I

F

find the key — that lets you slip in - side.

G

Kiss the girl,— she's not be - hind the door.

F

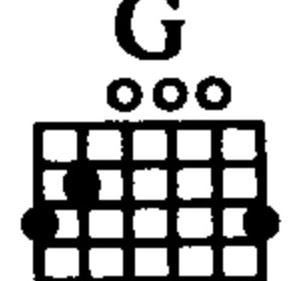
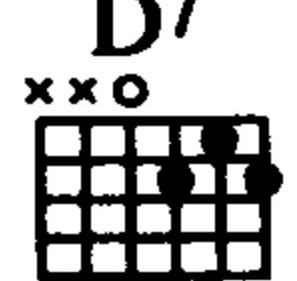
You know, I think I re - cog - nise

C

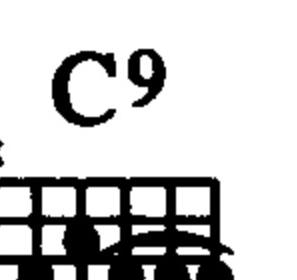
your face,— but I've ne - ver seen you be - fore.

D C

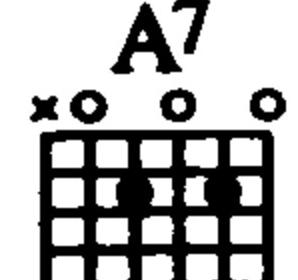
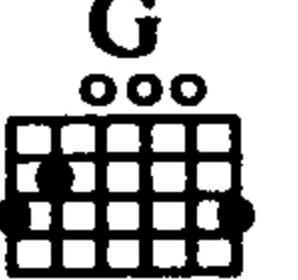
v v v v


 You got - ta roll with it,— you got - ta take your time,— you got - ta



 say what you say, don't let an - y - bo - dy get in your way,— 'cause it's all— too much-

To Coda ♫ *D.%%. al Coda*
 — for me to take.

♪ Coda


 Don't ev - er stand a - side,— don't ev - er

be de - nied,— if you wan - na be who you'd be if you're com-in' with me.— I

Play 8 times

think I've got a feel - ing I've lost in - side.— (I)

Run To You

Bryan Adams

Words & Music by Bryan Adams & Jim Vallance.

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Rondor Music (London) Limited, 10a Parsons Green, London SW6.

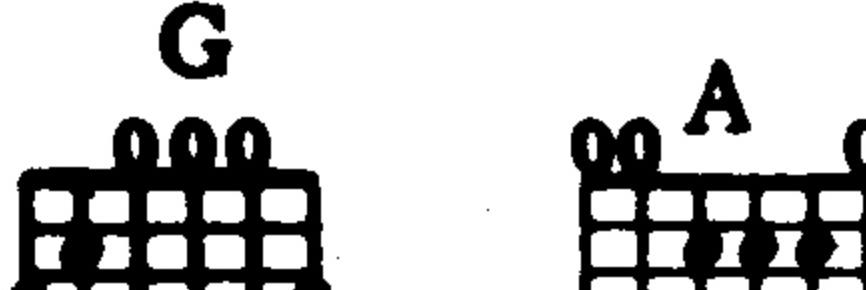
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Driving Rock $\text{♩} = 126$

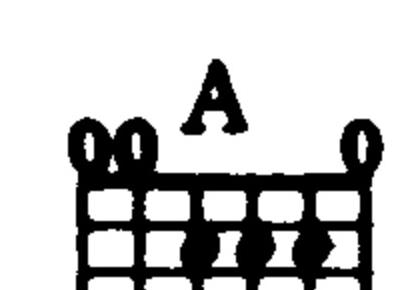
Guitar Capo Em7
2nd Fret:



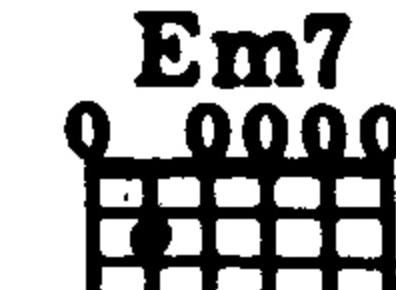
Keyboard: F#m7



A

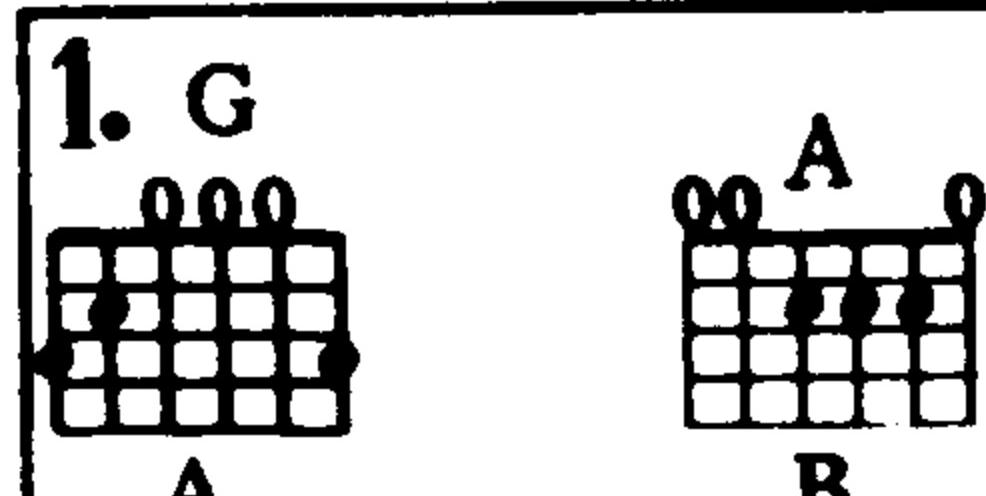


B

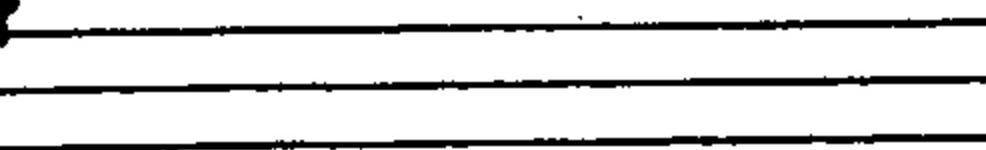


F#m7

(L.H. 2nd time)



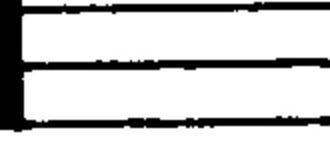
1. G 00 A



A B



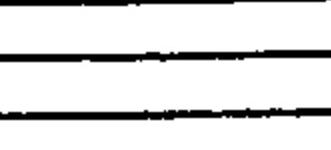
2. G



A



D



E



Em

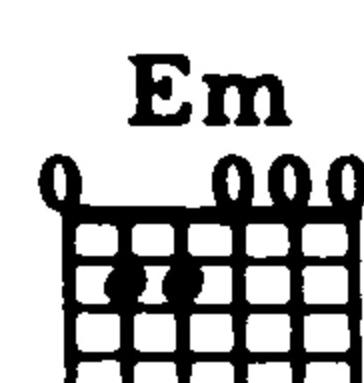


F#m

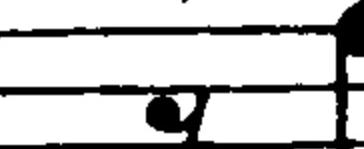
1. She says her

love for me

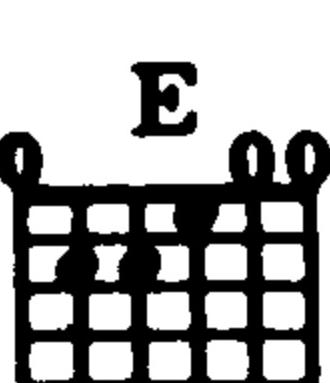
could nev - er die.



Em



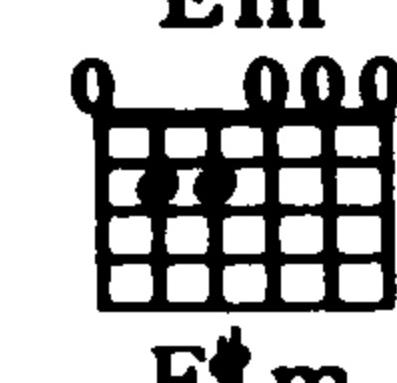
F#m



E



A



Em



F#m

But that'd change if she ev - er found out a - bout you and I.

G D
 Em F#m
 A E

Oh, but her love is cold.

Em F#m
 G A
 D

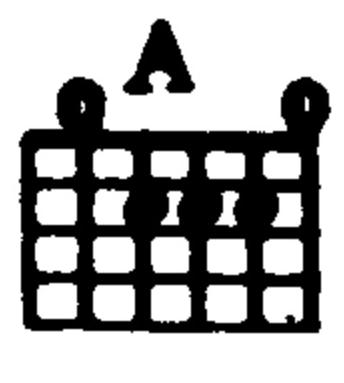
It would-n't hurt her if she did - n't know. 'Cause when it

B E
 Bm7 C#m7

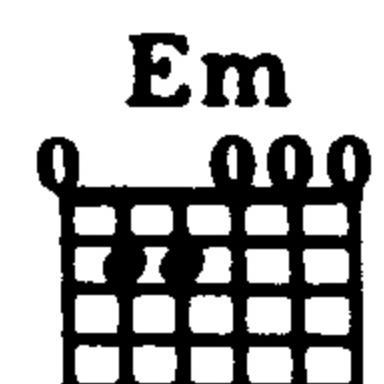
Chorus:
 gets too much— I need to feel your touch. I'm gon-na

Em G
 F#m A
 E B
 Em G
 F#m A
 E

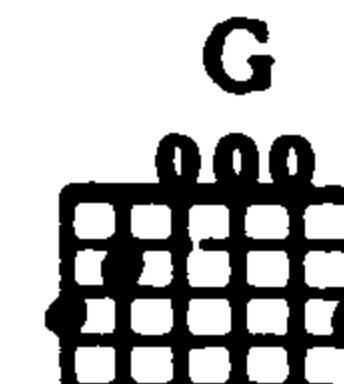
run to you, I'm gon-na run to you.



B



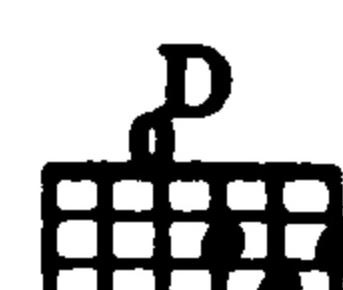
F#m



A

'Cause when the feel - in's right — I'm gon - na

D.C.

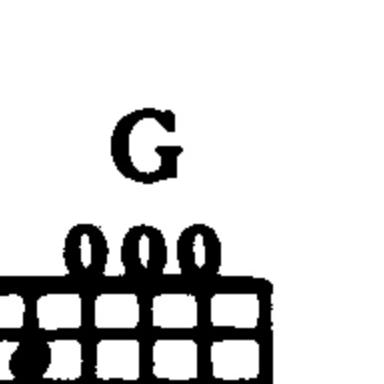


A

1. Em



F#m



A

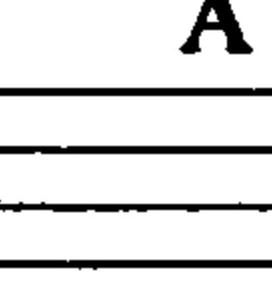


E

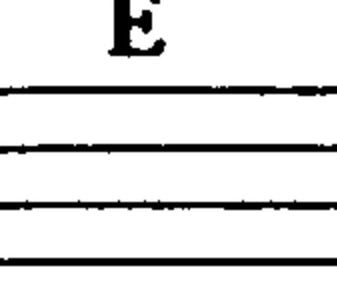
{ run } all night. — I'm gon - na run to you

stay

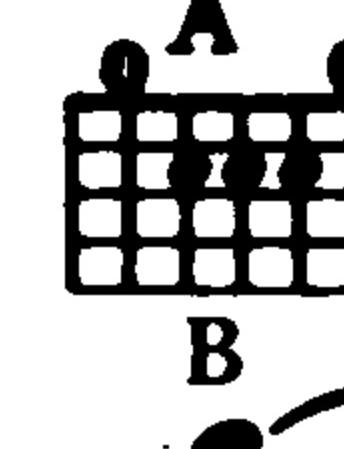
2.3



A



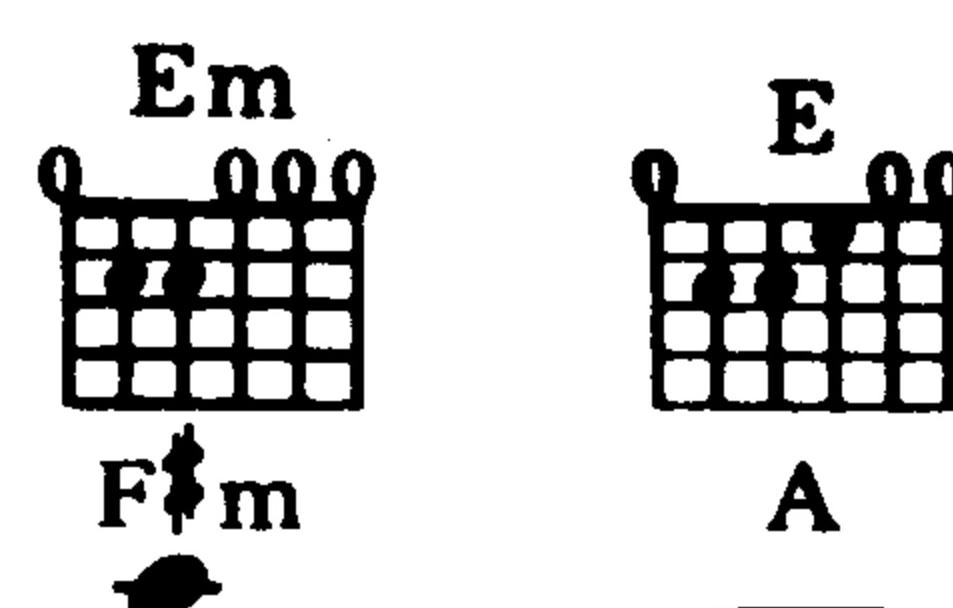
E



B

run to you.

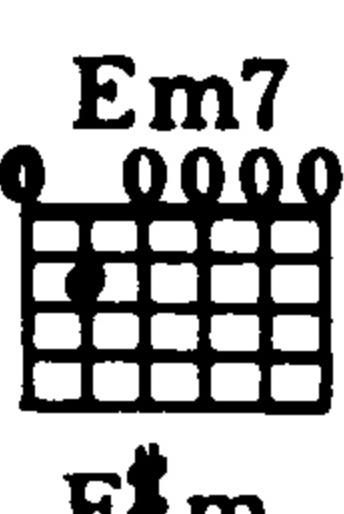
Yeah, — gon - na



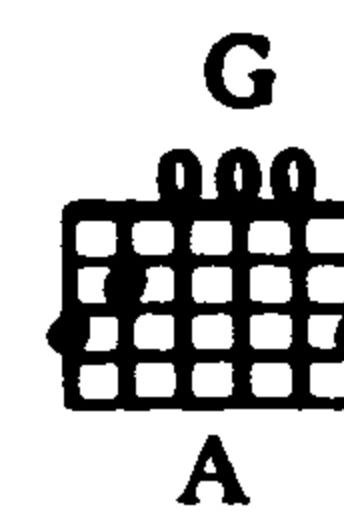
A



E



F#m



A

run to you. —

Oh, — when the feel - in's right — I'm gon-na

1. **E** **A** **Em** **F#m** **G** **D** **E**
To next strain

run all night, — I'm gon-na run to you. —

2. **Em** **G** **D** **A** **B**
Repeat ad lib. and fade

run to you. Yeah, — gon - na

E **F#** **D/F#** **E/G#** **D**

C **D**

E
1.
D

E

C **D**

E

C **D**

E

2. Bm7

C#m7

Em

F#m

G

D

A

E

3

A

Em

G

D

A

B

F#m

A

E

B

D.S.

Oh, gon-na

(The music score consists of four staves of musical notation. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. It includes guitar chord diagrams for Bm7, C#m7, Em, F#m, G, D, A, and E. The second staff starts with a treble clef and a key signature of one sharp. It features a measure with three eighth notes followed by a sixteenth note, with a '3' above it indicating a triplet. The third staff begins with a bass clef and a key signature of one sharp. It contains a measure with a bass note followed by a treble note, with a curved line connecting them. The fourth staff continues with a treble clef and a key signature of one sharp, showing a sequence of chords and notes. The lyrics 'Oh, gon-na' are written below the fourth staff.)

Verse 2:

She's got a heart of gold,
She'd never let me down.
But you're the one that always turns me on
And keep me comin' 'round.
I know her love is true,
But it's so damn easy makin' love to you.
I got my mind made up,
I need to feel your touch.

(To Chorus:)

Shadow Of The Sun

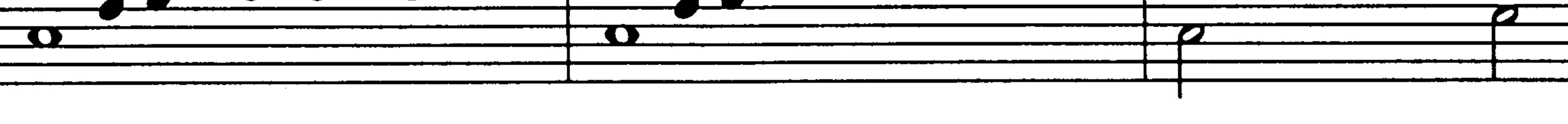
Paul Weller

Words & Music by Paul Weller.

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Moderate beat

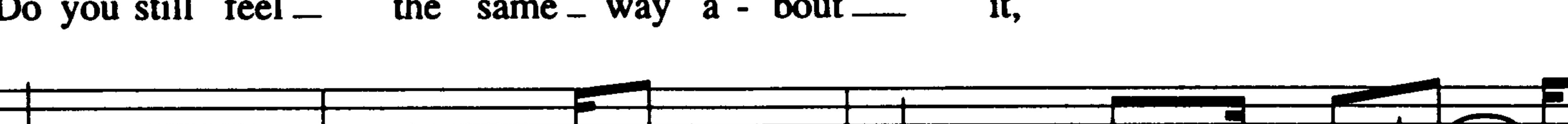


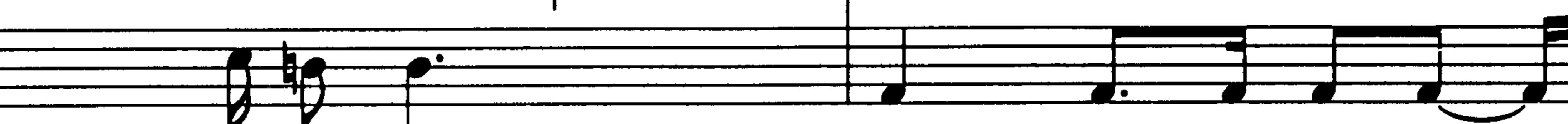










1. Do you still feel — the same — way a - bout — it,






 A
 G/A 3fr.
 Am7
 Bm7

- 'ry - thing like you nev - er dreamt - it could?
 —
 1.3. Re - mem - ber when we want - ed to fly — for ev -
 2. Once up - on a time I — might have told .
 —
 er. you On a mag - ic car - pet
 but now no - thing seems that

 A
 G/A 3fr.
 E
 D

ride? plain. Well for - ev - er seems . a
 How - ev - er much - we're



Sheet music for "Fields in the Shadow" by Bruce Springsteen. The music is in G major (two sharps) and consists of four staves of music with lyrics. Chords indicated above the staff include A, G/A 3fr., Bm7, B7, E, G#m 4fr., B, E, B, D, A, E, F#m7, G# 4fr., E, G#m/D# 4fr., and E. The lyrics are as follows:

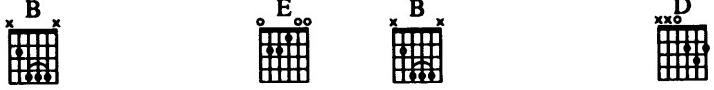
long time,
chang - ing

cut - ting us down to size,
there are some things the same,

no mat - ter how hard we try.
and those same things still say. }
And I could see — all I had

done, —
just chas - ing dreams a - cross the

fields in the sha - dow of — the sun —
and I plan to have it all — while

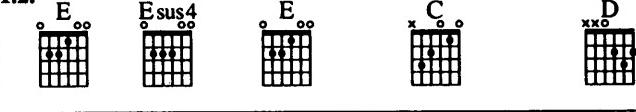


 I'm still young and chase the fields a - cross my



 dreams in the sha-dow of the sun, — in the sha-dow of — the sun..



 1.2. 



 In the sha - dow of — the sun, —

6

4

6

4

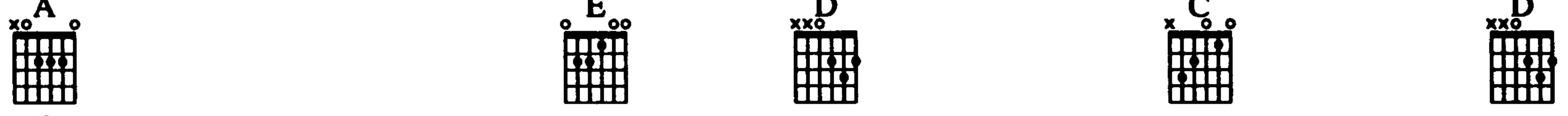
3.

C:

C:

C:

C:

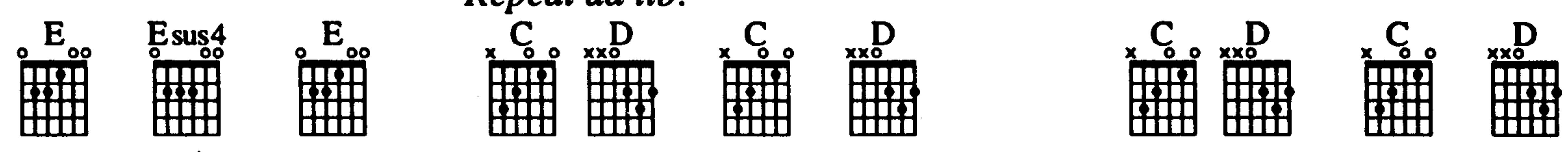


 in the sha-dow of — the sun. —





Repeat ad lib.







to fade



Solid Rock

Dire Straits

Words & Music by Mark Knopfler.
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The musical score consists of two staves. The top staff is for the vocal part, which includes lyrics and guitar chords indicated above the notes. The bottom staff is for the bass or harmonic guitar part. The vocal part starts with a guitar chord diagram for 'A'. The lyrics begin with 'Well now take a look at that, I made a'. Chords shown include G, C, G, D, G, and C. The lyrics continue with 'cas-tle in the sand, I'm say-ing this is where it's at, you know could-n't un-der-stand now,' and 'if I re-al - ised ____ that the chanc-es were slim, how come I'm so sur-prised when the'. Chords shown for the second part include D, G, C, and D.

tide_ rolled in. I wan - na live on so - lid rock

I'm gon - na live on so - lid rock I wan - na give, I don'twan -

na be blocked,--- I'm gon - na live on sol - id rock. (2) You know I'm

To Coda ♫ 1

id rock. Well you know a house of cards, nev - er built for shock, you could blow







it down in an-y kind of wea - ther. Take two so - lid rocks,






two so - lid rocks, you know they're gon-na stick,





they're gon - na stick to - geth - er. *Solo ad lib.*











A Bm G A

Treble clef, key signature of A major (no sharps or flats). Bass clef is also present.

3 *D.S. al Coda* *CODA*

(3) Well be cause the - id rock. - id...

A Bm G A

rock, rock, on so - lid rock,

A Bm G A Bm

rock, rock, on so - lid rock, I wan - na give I don't wan-

G
 000
 A
 000

na be blocked, ____ yeah I'm gon - na live on so-lid...

2. You know I'm sick of potential
 I'm sick of vanity now
 I'm sticking to essential reality now
 I don't know what's worse
 Trying to make a silk purse
 Living an illusion, living in confusion.
3. Well because the heart that you break
 That's the one that you rely on
 The bed that you make
 That's the one you gotta lie on
 When you point your finger 'cause your plan fell through
 You got three more fingers pointing back at you.

Summer Of '69

Bryan Adams

Words & Music by Bryan Adams & Jim Vallance.

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Moderately Bright $\text{♩} = 138$

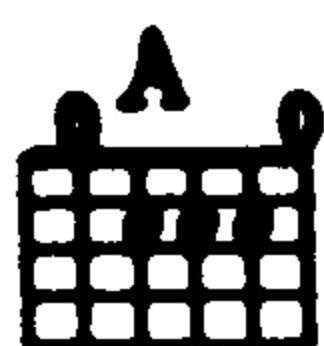


A musical staff in treble clef, 4/4 time, and A major (two sharps). It shows a power chord (D) at the beginning, followed by a rest, another rest, and then a melodic line. The lyrics "I got my" are written below the staff.

I got my

A musical staff in treble clef, 4/4 time, and A major. It features a bass line in the bass clef staff below it. The dynamic "mp" is indicated. The lyrics "first real six - string;" are written below the staff.

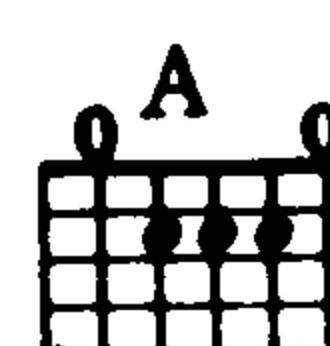
first real six - string;



bought — it at the five and dime;

A musical staff in treble clef, 4/4 time, and A major. It shows a melodic line with various note heads and stems. The lyrics "played — it 'til my fin - gers - bled;" are written below the staff.

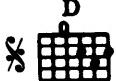
played — it 'til my fin - gers - bled;



was the sum-mer of

A musical staff in treble clef, 4/4 time, and A major. It shows a melodic line with various note heads and stems. The lyrics "was the sum-mer of" are written below the staff.

Verse:



six - ty nine.

1. Me — and some guys from school

mf



had a band and we tried real hard.

Jim - my quit and

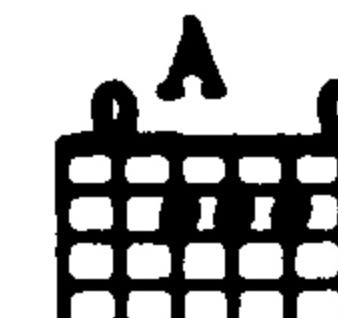
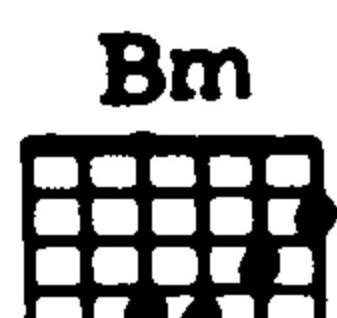
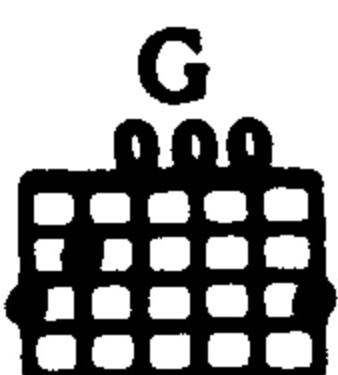


Jo - dy got mar - ried; — I should-a known we'd nev - er get far.



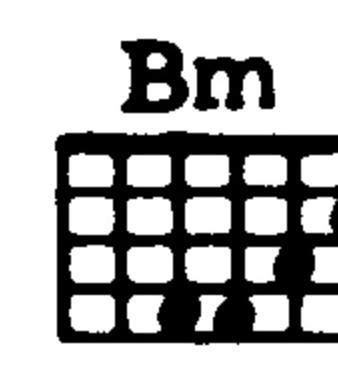
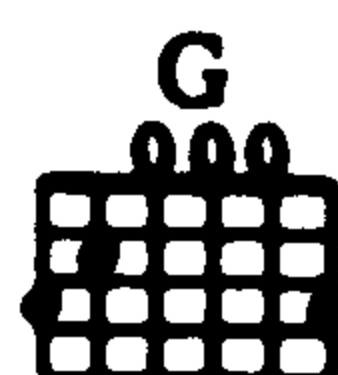
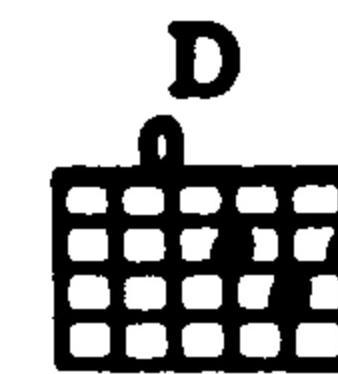
Oh, when I look back now, —

that sum - mer seemed to



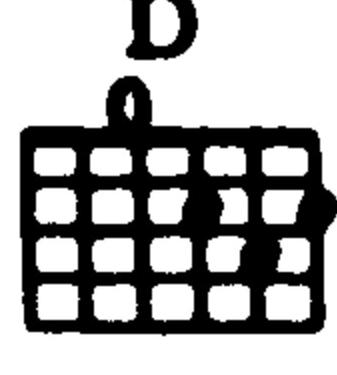
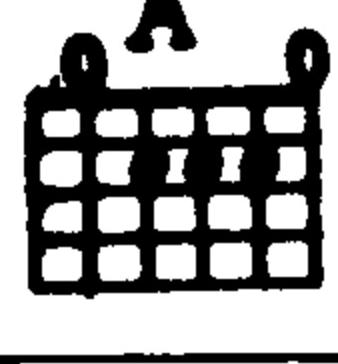
last for - ev - er,

and if I had the choice,_



yeah, __ I'd al - ways wan - na be there.

Those __ were the



best

days

of

my __ life.

To Coda



1.

D.S.

2.

Back in the sum - mer of



six - ty nine. —



Man, — we were kill - in' time, — we were



young and rest - less, we need-ed to — un-wind. I guess



noth - in' can last — for - ev - er, for - ev - - er, — no!

cresc.

The musical score consists of four staves of music. The top two staves are for piano, showing treble and bass clefs with various dynamics like *f* and *p*, and two chord boxes labeled D and A. The bottom two staves are for guitar, with chord boxes labeled D and A. The first section ends with a repeat sign and a section labeled *D.S. al Coda*. The second section begins with a new section labeled *Coda*, followed by lyrics "Back in the sum - mer of six - ty nine. ____". The third section starts with a repeat sign and a section labeled *Repeat ad lib. and fade*, followed by the lyrics "Back in the sum-mer of ____".

Verse 2:

Ain't no use in complainin' when you got a job to do.
Spent my evenin's down at the drive-in, and that's when I met you.
Standin' on your mama's porch, you told me that you'd wait forever.
Oh, and when you held my hand, I knew that it was now or never.
Those were the best days of my life.

Verse 3:

And now the times are changin'; look at everything that's come and gone.
Sometimes when I play that old six-string I think about you; wonder what went wrong.
Standin' on your mama's porch, you told me it'd last forever.
Oh, and when you held my hand, I knew that it was now or never.
Those were the best days of my life.

The Best

Tina Turner

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Moderate rock



Sheet music for the first section of "The Best". The key signature is one flat (B-flat). The music consists of three staves: treble, bass, and a lower staff. The first measure shows a single note in the treble staff. The second and third measures show chords in the treble staff with corresponding bass notes. The fourth measure shows a continuous eighth-note pattern in the bass staff. The fifth measure shows a single note in the treble staff. The sixth measure shows a single note in the bass staff. The seventh measure shows a single note in the treble staff. The eighth measure shows a single note in the bass staff.



(1.) I call you, I need you, my heart's on fire. _____
(Verses 2 & 3 see block lyric)

Sheet music for the vocal section of "The Best". The key signature is one flat (B-flat). The music consists of three staves: treble, bass, and a lower staff. The first measure shows a single note in the treble staff. The second measure shows a single note in the bass staff. The third measure shows a single note in the treble staff. The fourth measure shows a single note in the bass staff. The fifth measure shows a single note in the treble staff. The sixth measure shows a single note in the bass staff. The seventh measure shows a single note in the treble staff. The eighth measure shows a single note in the bass staff.



You come to me, come to me,

Sheet music for the final section of "The Best". The key signature is one flat (B-flat). The music consists of three staves: treble, bass, and a lower staff. The first measure shows a single note in the treble staff. The second measure shows a single note in the bass staff. The third measure shows a single note in the treble staff. The fourth measure shows a single note in the bass staff. The fifth measure shows a single note in the treble staff. The sixth measure shows a single note in the bass staff.

wild and wired. ————— Oh you come to me,

give me ev - 'ry-thing I ——— need. 1. (2.) Give me a

You're sim-ply the best, ————— bet-ter than

all — the rest, ————— bet-ter than a - ny-one, ————— a - ny-one I've

C F Fadd2

e - ver met. I'm stuck on your heart,

Fsus4 F Fadd2 Fsus4 F

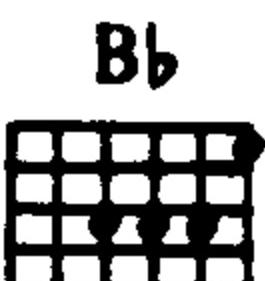
I hang on ev -'ry word - you say, tear us a - part -

Dm Dmadd4 Bb/D Dm C To Coda ♦ D.S. al Coda

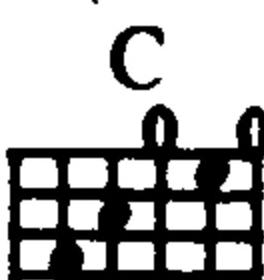
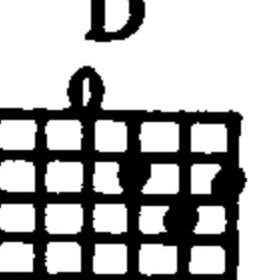
ba-by I would ra-ther be dead. (3.) In your

CODA Bb

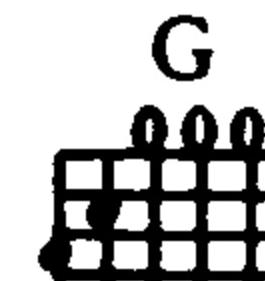
Each time you leave me, I start los-ing con-trol you're

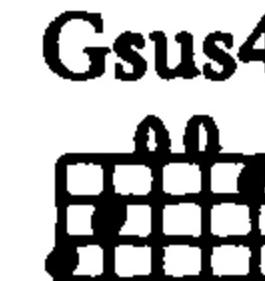

Dm

Bb

walk -ing a - way_ with my heart _ and my soul._ I can feel your rhy-thm

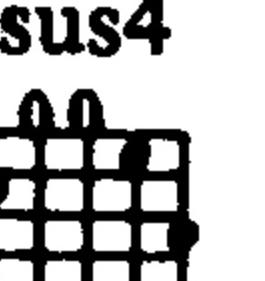

C

D

when I'm a - lone._ Oh ba - by, you're my soul._


G

Gadd2

Gsus4

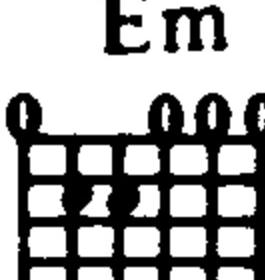
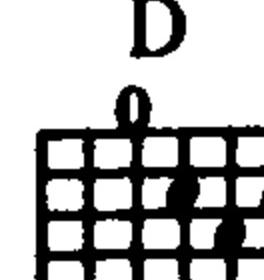
G

Gadd2

Gsus4

G


Em

Emadd4

C/E

Em

D

You're the best_

G
 Gadd2
 Gsus4
 G
 Gadd2
 better than all _ the rest,—
 I hang on ev'-ry word _ you say,—

Gsus4
 G
 Em
 Emadd4
 C/E
 Em
 better than a - ny - one _ a - ny - one I
 tear us a - part, ba - by I would

D
 1.
 e - ver met. _ I'm stuck on your heart _ Oh...you're the best.
 ra - ther be - dead.

VERSE 2:

Give me a lifetime of promises, and a world of dreams
 Speak the language of love like you know what it means
 Mm, and it can't be wrong
 Take my heart and make it strong babe.

VERSE 3:

In your heart, in the stars, every night and every day
 In your eyes I get lost, I get washed away
 Just as long as I'm here in your arms
 I could be in no better place.

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Get Back *The Beatles*

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Linger *The Cranberries*

Miss You *Eric Clapton*

No Son Of Mine *Genesis*

Pictures Of Lily *The Who*

Pride (In The Name Of Love) *U2*

Roll With It *Oasis*

Run To You *Bryan Adams*

Shadow Of The Sun *Paul Weller*

Solid Rock *Dire Straits*

Summer Of '69 *Bryan Adams*

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